

The New Play

By Percy Hammond

Conway Tearle Returns to the Theater as a Mad Dog in "The Mad Dog"

THE CAST
 Jimmy Taylor..... Raymond Van Sickle
 Blue Quail..... Margaret Knight
 Pedro Francillon..... Forrest Robinson
 Maria..... Helen Menken
 Sango..... Charles Kraus
 Rab Mobley..... Conway Tearle
 Sheriff Gilson..... William Harcourt

Mr. Scarborough last evening at the Comedy Theater asked no one to suggest improvements in his play, "The Mad Dog," wherein Mr. Conway Tearle emerged from the silences of the cinema to the audibility, if not the intelligibility, of the wordy drama.

Yet one feels impelled, after watching its rapid progress through three feverish acts, to propose a soothing influence. That is, that Mr. Conan might inoculate it with the healing chemies of his gifts of travesty, and remedy it as he did, for instance, "The Tavern." The piece, it seemed to me, yearned for burlesque treatment, so hectic were the character and the goings-on of its principal figure. In actions he was hydrophobic, as he was meant to be, and in speech a frenzied rhetorician. His indisposition, I thought, was fatal to the enjoyment of other pleasant elements in the performance, and the diagnosis and prescription are submitted as a bit of helpful, constructive criticism.

Mr. Tearle impersonated Rab Mobley (the "Rab" perhaps being a diminutive for Rabies), an ugly cutthroat, escaped from a Colorado penitentiary, where he was imprisoned for the murder of his faithless sweetheart. While evading the sleepy sheriffs of southern Arizona he took refuge in the old San Pablo Mission, finding no one there except Maria (Miss Helen Menken), the ward of the padre. As she ministered to his wounds and gave him food he barked and growled at her, blaspheming while the sacred implements of her faith. Finally, he overpowered and harmed her, permitting Miss Menken, in the preliminary processes, to offer a remarkable exhibition of anguish and terror.

The experience having ennobled the "Mad Dog," he returned to the mission the next day and asked her to shoot him. This she did, after considerable parley, and in her hatred she allowed him to writhe for hours upon the floor of the living room, begging her in vain for water. Eventually he recovered, and with his convalescence came regeneration. Keen were the pangs of his regret and exalted the demeanor of his repentance. So Maria discarded the fine young lover of the first act and went away with her improved ravisher across the border into Mexico. "God let me course and compass true," cried the Mad Dog, as they departed, for he was an ex-civil engineer.

A footnote on the playbill explains this strange behavior as follows: "Nature loves not to be questioned why she did this or that—she has her ends—and knows that she does well."

In addition to Miss Menken's really notable performance as the distraught maiden, there were excellent impersonations by Mr. Forrest Robinson

as the missionary; by Mr. Raymond Van Sickle as the boyish sweetheart, and by Miss Margaret Knight as Blue Quail, a loquacious Indian. The florid character of Mr. Tearle's lines made it difficult for him to speak them to advantage, a difficulty that he did not often overcome.

Casella Gives His First Piano Recital Here

Playing Discloses Him as Conservative Almost to Monotony in Treatment of Composers

Alfredo Casella, Italian composer, pianist, whose compositions, large and small, have recently been heard in New York concert halls, gave his first piano recital last evening at Town Hall. Mr. Casella was described on the program as the "Apostle of Italian Modernism," as regards his compositional style, which have been made known thus far, he might better be described as the apostle of uprightness. In the capacity in which he appeared last evening, however, he was less revolutionary. His recital disclosed him as a pianist, dry as to touch and conservative almost to monotony in his treatment of the various composers on the program. These naturally included modernists—Debussy, Albeniz, Malipiero and himself—as well as Beethoven, Scarlatti and Cesar Franck. But in his performance of Debussy's Five Preludes and of Albeniz's "Evocation" and "El Fuego," there was as little color as in his playing of four little pieces by Scarlatti. His own Eleven Pieces for Children and Malipiero's "Risonanze" were most innocuous than other recital heard works of the Italian ultra modernists, and in these the pianist was both obviously at home and at his best.

Another pianist, probably one of the greatest artists of the piano world now before the public, Mme. Elly Ney, appeared at Carnegie Hall in the afternoon in an all-Chopin program. Her superb performance of Chopin's music was akin in artistic stature to her interpretations of music by other composers heard at her former recitals.

The third recital-giver of the day, the violinist, Emil Telmányi, also an artist of the first rank, who played at Aeolian Hall in the afternoon, repeated the same impression left by his playing at a previous appearance.

Gasoline Price Increased

Standard Oil Also Adds to Price of Kerosene

CHICAGO, Nov. 8.—The Standard Oil Company of Indiana to-night announced that, effective to-morrow, the price of gasoline would be increased 1½ cents a gallon and the price of kerosene 1 cent a gallon. This is the second increase in three weeks and follows an increase in the price of crude oil, the company announced.

Chicago prices now will be 10½ cents for gasoline at tanks and 21½ cents at filling stations. Kerosene will be 11½ cents a gallon.

Starvation Victim Dies

Near Hudson Maxim Home

NEWTON, N. Y., Nov. 8.—The nude body of an unidentified man was found to-day near the estate of Hudson Maxim, the inventor. Coroner James W. Mills and Sheriff E. B. Little, who ordered the body taken to Starnhope to await possible identification, said they believed the man had died of starvation. They were unable to explain the disappearance of his clothing. The man had been dead more than a week, the coroner said.

Boy Struck by Automobile

While Playing Tag in Street

BEACON, Nov. 8.—William Cowhig, eleven years old, of Red Hook, Dutchess County, is near death this evening as a result of being struck by an automobile while playing tag. According to witnesses young Cowhig ran in front of an automobile operated by W. A. Sherman, of Red Hook. The victim was taken to the hospital in Poughkeepsie. He sustained a fracture of the skull, left arm broken, internal injuries, cuts and bruises.

Pavlowa Gives "Magic Flute"

Anna Pavlowa and her Ballet Russe offered "The Magic Flute" and "Dionysus" at the Manhattan Opera House last night. Hilda Hutsova appeared in "The Magic Flute" and Pavlowa and Laurent Novikov in "Dionysus." Both ballets were enthusiastically received. To-night, "Amarilli" and "The Polish Wedding" will be given.

Real Music Lovers Hear Huberman In Violin Program

Harold Bauer, Mr. Kindler and Mr. Graveure Assist in Opening Concert of the Beethoven Association

By H. E. Krehbiel

The "distinguishing violinist" whose name was withheld from the public in the announcements of the first of this season's concerts by the Beethoven Association turned out last night to be Bronislav Huberman. With Mr. Harold Bauer he played Brahms's Sonata in D minor, and with Mr. Kindler and Mr. Bauer Beethoven's Trio in B flat, Op. 97. The audience in Aeolian Hall was, like its predecessors, numerous as the room allowed, and what was more to the purpose, composed of the aristocracy of the city's music lovers, capable of exchanging understanding and sympathy with the performers, and as eager to enjoy the music as they were to make it. It is in this bond of fellowship which is essential to the appreciation of chamber music that the concert of the Beethoven Association stands alone among the incidents of the musical season.

That something more than the collaboration of virtuosi is essential to chamber music playing is well known to the initiated. Mr. Huberman did not make of his part in the Brahms sonata what many a player among the rank and file of New York's musicians would have made of it. His tone was inadequate, frequently too attenuated, and his reading affected. He did not seem to have assimilated it as Mr. Bauer had. Bauer, who took part in all the members of the program, had no real fellow except Mr. Graveure in a group of songs by Brahms, Schubert and Schumann. In these there was what we have at other times described as angelic wedlock. Mr. Graveure revealed himself as an exquisite interpreter of German songs, especially when taken in connection with the transportingly lovely accompaniments provided by Mr. Bauer. It was in the scherzo of the Beethoven trio that the three artists made the clock strike twelve. There were many beautiful moments in Beethoven's flight toward the stars in the andante, but on the whole it was overburdened with affected pathos. Beethoven's slow movements are all prayers, or hymns, but the prayers and hymns of strong men. He did not want the tribute of tears. We have that from one of his utterances concerning the reception of his music. Not to open the lacrymal ducts, but to strike fire from men's souls, was his desire. Last night's performance of the andante evoked the melting mood. But the scherzo went brilliantly, and there was an opening of a seal in the book of mystery when the trio was reached. But here, as elsewhere, the inspiration came from Mr. Bauer.

TO-NIGHT AT 8 PROMPTLY

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Leon Rothier of the Metropolitan Opera House as Roget de Lisle will sing the Marseillaise.

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- Part 4. FRENCH COSTUME—Past—Marie Stuart, Marie de Medicis, Madame de Pompadour, the Empress Josephine—Present Day Evening Gowns—a symphony of new creations by New York's greatest couturiers—Bergdorf & Goodman, Farquharson & Wheelock, J. M. Gidding Co., Hickson, Inc., L. P. Hollander Co., Joseph Company, Lucile, Ltd., Thurn based on the colors of the Grand Prix Ball of Paris.

Libretto by Maurice V. Samuels, author of "The Wanderer," Decorations by Howard Greenleigh, who staged the Silk Show, Symphony Orchestra conducted by Edwin Franko Goldman.

Seats on Sale Now. Reserved Seats \$1. Admission 75c

On the Screen

"Hamlet" at Lexington Theater in Cinema Form Is a Fascinating Picture

By Harriette Underhill

"Hamlet" as it is presented at the Lexington Theater in its screen form is the most fascinating picture I ever have seen. That I can state without reservations. Asta Nielsen, the Danish actress, plays the title role, and, knowing that we shied at going to see the picture, for we have no liking for men's parts played by women. So we went to scoff but remained to pray, for the story is taken from "The Mystery of Hamlet," done by the late Dr. Eduard P. Vining, and it is Dr. Vining's idea that Hamlet was born the Princess, instead of the Prince of Denmark.

No words can express the mystery, the charm and the romance of this picture, and the crude print which is being shown at present does not detract from the beauty of the presentation in the least, so powerful is the acting and so fascinating is the story. Much as we hate to do so, we are bound to admit that Asta Nielsen is a greater actress than Pola Negri. She has all of that actress's charm and personality, but is without her beauty, and still in her tragic moments she surpasses anything we have seen in the past.

In the version which has been made from Dr. Vining's history a daughter is born to Gertrude, Queen of Denmark, but because she learns that her husband, Hamlet, the King, has been killed in battle, she sends word to the people that the child is a son. When the king returns safe from war, he says, "We must never let the people know their queen could lie," and so the little girl is reared as a boy. She goes to school at Wittenberg, where she meets and loves Horatio. In her scenes with Horatio, where she longs to reveal her heart, and also in her scenes with Ophelia, when she pretends love to keep Ophelia from revealing her secret, she does some of the best acting that has ever been done anywhere.

Her Hamlet is a Hamlet that everyone can understand, and love. Inasmuch as the tale differs in places from Shakespeare's version we were hoping against hope that Hamlet would not have to die. But although the final scenes wrung our heart they were so

splendidly done that we would not have missed them for anything.

All criticism should be constructive, but how can one possibly say wherein our own pictures fall down when it comes to comparison with these foreign films? Why, we did not once even think of the continuity, the titles or the lighting! The tale as it unfolds holds you spellbound.

The names of the supporting cast are not given but the players were all more than adequate. Horatio, Fortinbras and Polonius were especially good. No expense has been spared in putting the picture on. A large orchestra played Tchaikowsky's "Hamlet" and there is a spoken prologue which shows the most scenes from Shakespeare's tragedy.

"Hamlet" will probably be seen on Broadway soon, for surely the picture magnates are never going to overlook the successful dramatization of the World's Most Popular Novel.

The Stage Door

"We Girls" will have its premier to-night at the Forty-eighth Street Theater.

William Gillette, in "The Dream Maker," a play from his own pen, will open at the Empire Theater on Monday evening, November 13.

For its second bill of the season the Theater Guild will present "La Sorciere" (The Witch) by Denys Amiel and Andre Obey, at the Garrick Theater on Monday night, November 28. The English title of the piece will be "The Wife With the Snail."

"Perjury" at the Capitol, "Ladies Must Live" at the Rivoli and "The Shell" for the second week at the Rialto are the screen features announced for next week.

The Great Trio will join the cast of "Get Together" at the Hippodrome on Monday. The trio is made up of Tyrolean entertainers.

Grace George, in "Maria Antonietta," will open at the Playhouse on Saturday evening, November 13.

A special matinee of "Hamlet" at the Century Theater will be given by B. H. Southern, the greatest Shakespearean actor of the city. Tickets have been distributed by the Board of Education.

The Shuberts have placed Bert Williams under contract and will present him soon in "The Pink Slip," a comedy with music.

A. H. Woods has engaged T. Tamaroff for a role in "The Man's Name," which opens at the Republic next Tuesday night.

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